DANCE DIGEST

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an informal interview with

PAUL DRAPER

This is the 19th in a series of informal interviews with famous personalities from the world of dance. The following interview took place at Palo Alto, California, where Mr. Draper appeared in a Concert at Stanford University on January 24, 1958.

(THE FIRST OF TWO PARTS)

Q. Mr .Draper, I'm curious as to why you are appearing at Stanford, rather than in San Francisco?

A. The answer is very simple. They hired me to appear on their Concert Series.

Q. Where will you go from here?

A. Back to New York. That's my home. Back there I'm setting a few routines for various acts as well as conducting a few dance classes.

Q. Regarding your early dance training, did you study Ballet or Tap first?

A. I began with Tap at the age of about seventeen. At the time I was studying at the Brooklyn Polytechnic Institute of Engineering. At first I more or less just fooled around with Tap. Soon, however, I became very interested in it. I took a few Tap lessons, but not many. My formal studies started about five years later, when I began to study with the School of American Ballet. I also studied with Novikoff out in Chicago, Vilzak, Oboukoff and Muriel Stuart in New York.

Q. You mentioned only Ballet teachers; did you switch to Tap later on?

A. No, I didn't exactly switch. I still remained a Tap dancer, but I was anxious to learn some of the technique of Ballet. I needed it for Tap dancing as an expansion of a somewhat, by itself, limited medium.

Q. How long before you discovered that Tap had its limitations?

A. I should imagine it was about five years after I began. However, had I been searching for its limitations I would have discovered them sooner. They are of such a nature that I don't think it should require anything like five years to discover them. But at that time I was merely fooling around with Tap dancing. And I was not what you might call seriously interested in the dance. As soon as I did become interested in it as a dance, I also became aware that the Tap dancing technique within itself was not very full. For that reason I began to study Ballet, not because I was anxious to become a Ballet dancer — I wasn't. I am not one now. I merely made use of it, that was all. **(Ed. note: This is perhaps the most modest understatement of the year.)**

Q. You mentioned earlier, Mr. Draper, that there were very few basic Tap steps when you first began. How many would you say there were?

A. I guess about a half-dozen. Not many more than that. The rest came from combinations of the fundamental steps, the utilization of them within somewhat new movement patterns. The fundamental ways to make sounds: Slaps, Shuffles, Heel-drops, Ball-Changes, Wings, Pullbacks, Nerve Taps, have not changed much.

How you use these, the speed, the emphasis and I think mainly, the ways of what you would call movement within the dance, making use of the sounds as you move, not just moving as you are forced to in order to make the sounds that you would like to make, but first deciding how you want to move and after that finding ways within that movement to make the sounds that you want to make — I think these are the things that have changed.

Q. Am I right in stating that you were studying Civil Engineering and decided to go into Tap as a form of relaxation and hobby?

A. No, I don't believe that's how I would describe it. It's fairer to say that I left engineering because I was lazy and because I was resistant to authority at that time. In fact, I was more or less resistant to any sort of discipline that would make me work certain hours, or certain ways. So I just stopped engineering. It was not that I began Tap dancing. There were a lot of other things before I began to Tap dance. I was on a magazine. I wrote poetry. I was a soda jerk for a while. And I did that fairly well, as a matter of fact. I began to dance, although I don't know exactly why, but it seemed that I'd be able to learn it without having to study . . . through the medium of sheer self expression.

Q. Mr. Draper, if you don't mind, I'd like to interrupt at this point for the benefit of some of our junior readers, who might get the impression that you don't spend many hours in practice. I'd venture to say that you probably spend many more hours in the study of your Tap dancing than you would have if you had continued with engineering. Is that right?

A. That's right, but you didn't ask me that. You asked me how I started. Now, if you had asked me how hard I began to work after I really became interested in dancing, which was a few years after I began to Tap, that is something else. For some seven or eight years I used to work at dancing at the rate of about 3,000 hours a year.

Q. Didn't your doctor warn you about dancing at such a strenuous pace?

A. In the first place my health was, and still is, very good. In the second place it seemed to improve with the hard work. Of course you must remember that I was learning how to dance and I had not learned how to exert myself very much. The hardest things I was able to do at that time, were not really very difficult for me to do. After I started to get into the intricacies of Tap dancing, I certainly could not have rehearsed for that long at a time. At present I only average about three or four hours a day of practice.

Q. Have you done much teaching, Mr. Draper?

A. Not a lot.

Q. It would seem to me that both National and State Dance Teachers' organizations could use your ability and tremendous knowledge on the subject of dancing. Why is it that we don't see you on more of the dance convention faculties?

A. I don't think that your initial premise is a correct one. I don't think that the average dance convention would be able to make use of the skills that I may happen to have. As I understand it the main interest of the convention is to furnish an opportunity to the teachers to get "material" for their own students so that they will have subject matter to teach. Subject matter to them means a routine.

Routines that I myself use, I think, would be much too complicated for me to show in the relatively short time that is at the disposal of a convention teacher. And routines that are simple enough for teachers to understand and to show their pupils, who often are five and six years old, can be taught by someone else. They don't need me to teach this type of material.

Q. May I cut in here? I feel that you have a great deal to offer many, many teachers in the way of technique, styling, personality, rhythm, showmanship — I could go on and on. Wouldn't you agree with that?

A. No, I would not. I'm a performer. I am not a teacher. Those who come to conventions, as I understand it, are not anxious to become performers. They are not desirous of turning out performers from their schools. They are anxious primarily, and understandably, to make a living. In order to make a living, a teacher must be able to furnish students material they can learn at the lowest common denominator. Most of these students are not serious, not prepared to spend at least three hours each day that it requires to become a dancer — no matter what sort of dancer.

The teacher has a student perhaps once or twice a week for perhaps an hour. That is no way to prepare a dancer. They might feel quite differently if they had students in the same way that a public school has its students, all day. Or like the School of American Ballet in New York. Or the Imperial Russian Ballet School in Moscow, where the students receive their full schooling at the school. If they were set up like that, then I can understand that they might be able to make use of some of the things that I have learned and developed about Tap dancing. But as it is now I would say that I would be quite useless to them. I would like to teach, but not on the hour or hour-and-a-half basis they now have, with a total of some four or five hours per teacher.

Q. Inasmuch as Dance Teachers' organizations are always on the lookout for top talent . . .

A. I again disagree. They are not looking for top talent. It isn't fair to say that. They are trying to make a living. That is

quite a different matter than what you say — looking for top talent. They are not looking for top talent. The teachers want to find some heaven-sent way to get back to their schools, wherever they are, with a few routines so they can show kids and use up that hour which is considered by the mothers as a somewhat reasonable form of just plain baby-sitting. They aren't anxious to develop good dancers. They haven't got the time to do that. It's a very hard, very long and arduous thing to do. The average convention teacher doesn't want to do that. The average convention teacher couldn't conceivably perform what they would have to perform in order to show students haw to become good dancers.

Q. Mr. Draper, suppose one of the National Dance Teachers' organizations came to you and asked you to teach? What would be your stipulations? You say you wouldn't turn them down: you would have to reply.

A. No, I did not say that I wouldn't turn them down. I said that I would love to teach but that I would not expect them to expect me to be of any considerable value to them. What I think might be possible, although I fail to see how any of the conventions would like it is, if I were to have say, six hours, to show all of the teachers how to do exercises at the barre for their Tap classes. Exercises that would help develop the strength, control and coordination that I consider to be necessary in order to learn how to be Tap dancers.

Now, having learned that, if they were able to learn it in six hours—I think that I could show it to them adequately in that time — they would then go back armed with exactly one-half hour's material. A "barre" takes around half an hour to do. They would have, from their own point of view, almost completely wasted their time. A half-hour is not what they would like. What they would like is six routines.

If they have only the equal of a half-hour of a lesson consisting of just some exercises at the barre, they would either have to be exceedingly good dancrs themselves to show how these exercises become developable into increasingly good dancing, or they would have to have enough imagination in order to go on with that development themselves and show the students how to make up routines from steps which they were able to perform more accurately because of the exercises they had been doing.

Q. Wouldn't that be the entire point? Wouldn't it be well worth while just for that alone?

A. No. As I've explained, and I shall explain it just once more, I don't think that is what conventions are for. I think conventions, as I have said, and this is the fourth and last time I will

say it, are put on so that the teachers may get together and learn something from which they can hope to go on making a living with, which means material, routines written out and notated so that they can spend the whole next school year showing what they have learned at the Convention. And they would like enough material to extend over that entire period.

Q. Mr. Draper, I don't want to pursue this subject to the point of irritation, but it still occurs to me that, at least in a Dance Teachers' Normal School, your suggested method of teaching would certainly be appropriate.

A. In such a case, they might conceivably be interested. I don't know. But don't overlook this one important basic fact: There are two entirely different attitudes toward the dance. One is a serious one for professionals and for those people who would rather dance than do anything else in the whole wide world. Those individuals, both teachers and students, will learn how to dance. There are schools where they can learn how. There are rehearsal halls where they can practice and they have heads and hearts with which to make up things. Then there is a whole other attitude which I won't say is any less valid. It is the attitude held by those who adopt dancing, that is, showing others how to dance, as a way to make a living. In this instance they are forced to cater not to the serious students, but to all sorts of individuals — primarily to the young. That dreadful age for the mothers when children are between three and seven years old and they aren't in school all day and they come whining home in the afternoon saying, "Mommie, what'll I do? I got nothing to do, what can I do, Mommie?" To such, any kind of school is a heaven-sent release, to the mother and in most instances to the kids.

For the money spent, something has to be shown. It doesn't necessarily, and as far as I can make out, have anything to do with the dance. But it is harmless recreation, fun, entertaining and infinitely preferable to looking at TV — but not to be confused with learning how to dance. And it is, I am afraid, in this latter group that you will find most teachers who come to Conventions. They have no need for serious instruction or serious approaches to dancing. They (Teacher Organizations) will often hire name teachers to lend some flavor to their Conventions, but they always try to make sure that the things shown, even by the name teachers, are of sufficiently easy calibre so that there will be no strain on the part of any of the teachers who learn it.

Q. Just to set the record straight, you mentioned something to the effect that you weren't a teacher. Let me dispute this by saying that from all accounts you are an excellent teacher. You have a definite knack of breaking down each exercise, each step, so that even the layman can grasp your meaning.

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'You're telling me? Well I'm telling you—I'm ready to wash my feet of the whole production!'

Proof of this is in the excellent column on Tap dancing which you are writing each month for Dance magazine.

A. When I said that I was not a teacher, that is not one hundred per cent true, naturally. I have classes four afternoons a week in New York City. But they are exceedingly informal classes. I just hire a hall in a studio and I don't advertise. What knowledge people have of this comes entirely from word of mouth. I have a highly individualistic style. I have most of the good professional Tap dancers who, when they are free in New York, do come up to work out with me. It isn't really a school in that sense of the word, for I don't think I would be very good at running a school with all of its responsibilities and obligations. The articles you mentioned that I'm doing for Dance magazine, I love doing. I do them as seriously as I know how.

Q. Do you propose to publish them in book form at a later date?

A. Frankly, I hadn't thought about it when I started writing the column but now that I have so much material I may gather it together for publication.

(To Be Concluded)

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

▼ Although London has all but conceded its claim to being the world's capital of the dance, the spate of visiting companies has not completely died out. True, the old days of two and sometimes three rival companies all playing London simultaneously have gone. But we still have the two Royal Ballet companies — Sadler's Wells and the Sad-Wells Theatre Ballet. And, in July, the summer season of Anton Dolin's Festival Ballet. This year Dolin will have Alicia Markova — who helped found the company — and Beryl Grey — ex Royal Ballet — as guest ballerinas, together with Belinda Wright and the company's star, John Gilpin.

▼ Since its return from China, the Marie Rambert ballet has been quiet although they are booked for the Baalbeck Festival in the Lebanon. The current civil war in this arab state may well kill this Festival, however.

▼ Meanwhile we have Milorad Miskovitch and his Ballets des Etoiles de Paris.

▼ Miskovitch, who danced in New York with Markova, shares direction of the group with Serge Lido's wife, Irene Lidova. In the company are one-time Paris Opera ballerina Irene Skorik and Yvonne Meyer, Marie-Claire Carrie, Ariel Auclere, Milko Sparemblek, Vassili Sulich and Ivan Dragadze.

Lidova, Janine Charrat, Sparemblek, John Taras, Pierre Rhallys and Serge Lifar have all contributed works to the company's repertoire. But little coordination and a minimum of rehearsal have made the season rather disappointing.

The most choreographically ambitious work I have seen in the repertoire is L'Echelle by Dick Sanders. Here the three characters involved in a rural murder each tell their biased 'eye-witness' accounts of the crime. A strong idea, told simply and with some fervour. John Taras tried a classical divertissement, Le Rideau Rouge, with Irene Skorik, and the final work of the firstnight was Maurice Bejart's Prometheee, with Miskovitch

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as Promethus stealing the fire ot life from the gods and the fire's guardian, Ariel Auclero.
Miskovitch is an admirable classical dancer, a simple grand pas de deux on the firstnight would probably have saved the evening. But, alas, there was no respite from the rather empty new.

B r i e f l y . . . .

▼ The International Ballet are selling their complete store of sets, drapes, skips et al for a complete classical repertoire — Sleeping P, Sylphides, Lac, Gaite, Capriccio, etc.

▼ Maria Fey, who escaped from Hungary during the revolution (she was ballerina with the Budapest Opera ballet) is teaching in London, and has just choreographed the Chinese dances for Ingrid Bergman's "Inn of the Sixth Happiness" which is shooting here.

▼ Full of the success of the GIGI movie in New York, Leslie Caron — onetime Paris Opera and Roland Petit star — is still refusing to return to ballet although an intriguing offer has been made to her.

▼ A paperback Dictionary of Ballet has been published at 75 cents, with U. S. publication set for this fall.

OFF BEAT!

The editors feel that the following article, although not directly related to the dance profession, is of sufficient interest to a majority of our readers to warrant its publication in Dance Digest.

For those who do not wish to read articles not specifically related to 'the dance," the words "OFF BEAT"" preceding an article will serve as a warning to turn the page.

— The Editors

HOW TO TAN PROPERLY

"Mad dogs and Englismen go out in the midday sun." When Englishman Noel Coward wrote that line, he may well have been staring at a nasty sunburn in his own mirror. But plenty of Americans are as foolish as Fido and John Bull. On the hottest summer days, they bake at the beach with nothing but faith, hope and the briefest possible swimsuit between them and the sun. No lotion. No sunglasses.

Probably you are wiser. Still, if you **know** more about the sun and how it affects you, you can probably get a more satisfying tan than ever before — and run less risk of burn.

Did you know, for example, that you're tanned (or burned) not by visible sunlight but by the sun's invisible ultraviolet rays? These rays penetrate mist and clouds, beat down on you even on breezy days. Fact is, overcast skies can actually increase the sunburn hazard, for humidity softens the external, protective layers of the skin.

The burn you get at the beach is usually more severe than one acquired inland under the same sun at the same time. The reason for this — and the reason skiers

are often sunburned in the dead of winter (novices think it's "windburn") — is that sand, water and snow all reflect the sun's rays; you absorb the reflected rays as well as those you get directly.

Maybe you've heard that redheads and blondes, particularly the blue-eyed variety, are especially thin-skinned. But did you know that your nose, lips, ears, shoulders and knees are thinner skinned than the rest of your body? These sensitive areas should be covered by a sun cream like Skolex, which blocks out all burn-producing rays of the sun.

Products like this product also protect "heliophobes" — the luckless few who can't sunbathe without acquiring hives and painful burns. Their best protection, however, is to stay out of the sun as much as possible. The rest of the population can safely tan — and handsomely — by observing the "six rules of sun sense."

1. **Start sunbathing early.** Though a burn is possible at any season, spring sunshine is less direct than that of summer, and fewer ultraviolet rays reach the earth. The same comparison applies to mornings versus midday. By starting early in the season and early in the day, you let your skin build up a tolerance to the stronger rays ahead.

2. **Make it a short first day.** On that first sun session, take it easy. Doctors prescribe 20 minutes on the first day as a miximum limit of safety for the average adult. (For children: five to ten minutes.) Increase your dosage — gradually — every day. At the first tinge of pink, halt; if you wait till your skin feels hot, you've waited too long.

3. **Use a lotion.** And pick the one that's best for you. One of the

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PORTRAIT OF A DANCER'S CANDIDACY TO FAME

By Beatrice de Baltazar

Although the general public may not as yet be too familiar with the dance personality, **Inesita,** such is certainly not true with the readers of Dance Digest. This magazine in its comparatively few years of publication has often blazed a trail where some of the more commercial endeavors are only to happy to follow — later — the leadership here. Because of the previous items I have done on Inesita, I believe many Dance Digesters are familiar with the great talents of this dancer.

It is my opinion today, Inesita, a mature artist of great scope, executes variety and technical dexterity far beyond any living Spanish dance artist, male or female.

Let's remain AVANT GARDE, and enjoy the portrait of masterly craftsmanship with this inexhaustible virtuoso who will appear in Spain early this coming Fall.

We know the history of Spanish dancing is rich and unique. When protocol was severe in Spain the

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most widely sold of the suntan lotions, Skol, is so made that it filters out between 75 and 85 per cent of the sun's ultraviolet rays, adequately protecting the normal skin and in some cases speeding the tanning process. But if your skin is extra dry, you'll be better off buying a tanning **foam** in a pressure can, or a cream in a plastic container. And remember: sun lotions do little or nothing to relieve the discomfort of a burn; you need a burn-aid lotion, and the sooner you apply it the better.

4. **Re-apply and watch your eyes.** Remember that your suntan lotion is washed away each time you take a dip. Even if you don't go in for a swim, normal perspiration may carry away your thin lotion coating in two hours or less. It's also important to remember, each time you come out of the water, to put your sunglasses or other eye protection back on; ultraviolet rays can penetrate your eyelids and seriously impair your vision.

5. **Know when to come out of the sun.** It's neither healthful nor beautiful to achieve a skin like used leather. Doctors have shown that excessive exposure, even if you don't burn, may destroy the skin's ability to protect itself. The results are ugly: chronic peeling, permanent freckles, shrinkage and premature aging of the skin — even cancer. Once you've attained that golden tan, it's smart to cut down on your sun bathing and . . .

6. **Cover up for safety.** Loose, lightweight clothing, closely woven and dry, gives the most protection. Damp beach towels aren't much help. A hat with a wide brim helps to prevent sunstroke, and a beach umbrella means added safety, especially for children.

One last tip: if you know someone who's convinced that his skin "never burns," plunk down 50c for something he'll almost surely soon need and appreciate. It's a paper-back called "The Complete Book of First Aid" — (great section on handling second degree burns).

country insisted that dance should be respected with the highest ritual of the church. Thus we see also that to the inhabitants of South, Central America and Cuba, as well as Spain, their particular dances are as much a part of them as the soil is. It is not our intention to delve deeply into this history, but let's be reminded that classic and gypsy dances are two completely and distinctly different schools of gesture, posture, and style, having only a few steps in common.

Inesita's brilliant program clearly illustrates why Spanish dancing holds the spotlight of importance before all other National dances.

An outstanding part of her repertoire is THEMES FROM GOYA, a group of scenes based on the etchings and paintings of Francisco Goya. Her stage settings are the simplest, while with variety and fundamental nobility she is satisfying as a duchess, an old woman, a bullfighter, and an enraged sweetheart.

Another part of her program, SIX SPANISH WOMEN, is climaxed by her famous ZAPATEADO FLAMENCO, unaccompanied but for her own quality of sound in the taps of her footwork with cleanness and brilliancy of tone and sparkling finger snapping.

Here we actually experience the first successor to Argentina, but with Inesita's own movement — poem added — even glorified. As she progresses through this flamenco, exploiting to the fullest its varied typical resources, she establishes her leadership while the audience remains spell-bound.

Some artists use the grotesque, in the rapid shocking changes of the flamenco. Inesita handles the subtle difficulties of this dance with an even, controlled and majestic

combination of erectness and suppleness. Each new marvel of her

MY FEET ARE SPILLING ME

by
Lyn Dellis

The Muse Terpsichore
Would need her smelling salts
If she could see my footwork
In my version of the waltz.

routine tightens the knot in the throat of her audience, while in perfect control she builds the rapid, clear tempo with accumulating intricacy so artfully designed and danced as to seem almost impossible. She ends in a cyclone of inflaming phrases of foot work, then in perfect poise walks gingerly offstage leaving her audience spellbound.

Inesita selects themes that call forth endless energy and skill. Her numbers from Andulusia give play to the lyric and the epic, expressing threat, allurement, coquetry, triumph. From rapid turns she stops motionless as a statue. Her sharp coupés, choppy brisés, plus incredible control of castanets and foot-work are rarely accomplished but Inesita has mastered them.

It's all there from lightning-like heel tapping, and abrupt changes; from taps in staccato taps, to hand claps with alternating varieties. There is perfection of tempo, complete command of quality of sound and finger snapping. And all the while Inesita's castanets sing whole symphonies of dance moods and shadings.

Inesita expresses a sublime quality of line and form with every emotion. There are no angles to her movements, only curves. Her performance is refreshing, stimulating; she reflects pure genius in her dancing.

THE SIGNATURE OF LOCALITY / ¡ marks

THE SIGNATURE OF LOCALITY
/ ¡ marks

★ There has been a great deal of talk about a Renaissance of Art in San Francisco. Almost every major journal and magazine has featured articles on the emergence of a band of poets, painters, novelists and composers all of whom constitute a vast new and vigorous purpose in the industry of artistic production.

Renaissance possesses a rather specialized meaning in any age; it heralds the advance of a rank of creative individuals. The world is no longer the environment of a selective small group of renowned individuals whose names exist unquestionably as the paramount exemplification of their individual area of achievement. Instead, the range of individuals increases due to the sudden recognition of the value of art by the world, and the subsequent demand of that world for examples of art. Renaissance means more art for more people, with the unquestionable prestige of the masters facing the healthy competition of a new regiment of young talents. It means the progress of the concept of art through the abundance of need to produce in a competitive field. And it means, finally, that the few who had dominated their fields will have to share their positions with an increased number of masters as well as an increased number of upstarts. Renaissance is the invitation of the artistic clown as well as the master. For every young artist who will profoundly contribute to his field there will be ten playmates who will pro-

foundly disrupt the progress of the arts through the playful contrivance of banal efforts toward arty gimicks and toys. For every one man who is so engaged in his work and so separated from the traditional social values of the world that he dresses and grooms himself in an extraordinary manner, there will be ten men who simply strive to be extraordinary in their appearance as an end in itself. For every three men who come together in a vital and necessary collaboration of ideology, there will be twenty who band together under an artistic falseface for the sake of collecting public comments and scorn which they much deserve. Whether it be the Beat Generation or the Generation of Banal Imitations or the Class of 1958 for Doing What is News Worthy, the results will be much the same. Renaissance is the coming into existence of a fertile time; but fertility stimulates roses and weeds alike. The challenge of an age or region of artistic rebirth is the development of values which aids in the ability to distinguish between the new forms of roses and the new breed of weeds!

★ Rascals most enjoy the rebuff of those whom they take to be inferior to themselves (which is almost everybody) at the same time that they are pleased that within that rebuff there is an admission that their behavior is anything but boring. The "Poets' Follies" is the victim of much self-imposed publicity. The publicity, however, would be more justified and meaningful were those who respond to it to find a product worthy of publicity. Instead one discovers a deformed circus — something without charm or vigor, imagination, daring, invention, good taste, intimacy or grandiosity. A game played out far beyond the point of boredom. Less tuneful than the bleating of lower animals. Less fury than an automobile accident. Less convincing than a harlot.

One does not ignore progressive

Grace Doty dances leading role in the Players Guild Ballet production, "The Miraculous Mandarin".

jazz. Nor the recitation of poetry to music. But one simply recalls the great masters of our era who faced such challenges and created masterful results. One selects "Ode to Napoleon" for a poem recited to music. One looks to Ravel's use of jazz. And one knows that modern dance can really be most grotesque, empty and literary when contrived by the critics of grotesque, empty and library.

Renaissance must possess its rascals as well as its artists.

Its artists possess the natural signs of growing pains. And therefore we can sometimes mistake them for rascals. I don't think this is readily understood in the instance of the Players Guild Ballet — unmistakenly the major San Francisco example of new vitality in the ballet.

★ The general director of the Players Guild Ballet is Raoul Pause who has for many years operated a school of ballet in Oakland. The Guild Ballet is not quite a year old. Within that period it has presented four different programs and will soon premiere a work by Mr. Pause entitled "The Em-

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peror's Nightingale" in collaboration with the Young People's Symphony Orchestra of Oakland. For now the Players Guild Ballet operates out of its own studio — a very inadequate performing center. Yet upon seeing the group for the first time, the environment, as crude as it is, had little effect upon the very important contributions to ballet.

The program consisted of "Jazz Suite" of Ron Poindexter, "Entr'acte" of Harold Garton, "Pas De Deux" of Raoul Pause (a section from the larger work "Eye of Darkness"), and "Something Is a Wonderful Thing" by Marc Wilde, as well as the evening's major offering "The Miraculous Mandarin", a ballet score created by Bela Bartok and, in this version, choreographed by Marc Wilde.

Something can be said about the entire program. Despite the youth of the organization and its members, the entire program had striking evenness in performance. An abundance of rehearsing made itself evident and a variety of qualities among the performers was displayed. The entire program possessed never less sophistication than our nationally known balletic groups and very often a good deal more sophistication as well as imagination.

"Jazz Suite" cannot really be adequately appraised by this writer due to an admitted disinclination towards the jazz idiom in music. Nonetheless, the composition showed an inability to realize the potentials within classic ballet which can be used within the jazz idiom — something which is satisfied, for what it is worth, in the hands of choreographers such as Jerome Robbins. Ron Poindexter, the choreographer of "Jazz Suite", is hardly an immature artist. His central form for the Suite was imaginative and convincingly abstract, open and not burdened by the intrusion of story-elements which most often dominate jazz dances. "Jazz Suite" is a well-made dance. It does not, however, contribute to the growth of ballet though it

may indeed serve the need for variety within any repertory.

"Entr'acte" by Harold Garton is a slight work — involving itself in a whole system of traditional mime. This comment does not separate the work at hand from any of the lighter compositions by major choreographers— it simply classifies it. Adequate, well performed, charming if a little too charming, "Entr'acte" is convincing within its own area of meaning.

"Pas de Deux" of Raoul Pause stimulates a desire to see the larger work from which it is drawn: "Eye of Darkness." Performed by Grace Doty and Marc Wilde with fantastic skill and unusually able partnering, the duet of Orpheus and Eurydice suggests that its incentive is a bit more acrobatic and astounding than we believe an expressive dance form should permit. Nonetheless, its idiom is entirely novel and exciting and one wonders how this idiom succeeds in providing framework for the large drama of the piece. The music composed by Chavez is not entirely suited to the choreographer's comprehension. More often than not, the music simply flowed in the background and added a macabre atmosphere which, though fitting, was not fulfilling. Certainly one must immediately say of "Pas de Deux" that its invention in the area of lifts was easily the most advanced this writer has viewed in any repertory. The question is whether that invention served a purpose beyond its novelty.

Dulcy Stover and Ron Poindexter from "The Miraculous Mandarin".

"Something Is a Wonderful Thing" introduced this writer to the choreography of Marc Wilde. A young man

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who obviously possesses a very sound and acute theatrical sensitivity, Mr. Wilde had adready, earlier in the program, showed himself to be a most expert dancer. His choreography — even in so slight a piece as the one under consideration — demonstrated again and again his clean, clear knack for focusing attention upon a simple detail which gives striking dramatic purpose to his theatrical image.

"The Miraculous Mandarin" has long been a ballet pretext left relatively unfulfilled by choreographers. Each effort to produce the ballet written by Bartok has ended with only meagre results. Marc Wilde assumed a very great responsibility when he determined to set the Bartok story and music. He succeeded in fulfilling the challenge to a degree which is amazing in terms of his age and experience. Mr. Wilde's dramatic and tragic sense was close to brilliant in this piece— his dynamic imagination and his capacity to mould balletic steps into a viciously compelling dramatic progression were remarkable. His use of space, the involvement of the effective scenic design, the true relatedness of dance to music, and the creation of a powerfully real yet totally unreal atmosphere and characters within that atmosphere were all marks of an individual and unique talent.

"The Miraculous Mandarin" permitted us to view the full range of Mr. Wilde's creative potential; it also gave us the privilege of unmistakenly recognizing one of the finest ballerinas we have seen, Grace Doty. Miss Doty had distinguished herself through the evening's program. With "The Miraculous Mandarin" however her usual capacities as a performer were demonstrated without question. As a pure technical instrument, as a gifted actress-in-dance, as a figure and an expressive form she demonstrated the promise of becoming one of the finest dramatic ballet dancers — equal to Nora Kaye and Milissa Hayden, in the near future.

Despite all virtues, Marc Wilde is a young choreographer in many respects. His ability to understand the value of objects is sometimes misguided: for instance, objects became much too important as things unto themselves in "The Miraculous Mandarin;" and one was dissatisfied by matches being lit, cigarettes and pipes being smoked, gestures of Our Gang slipping in where dance was required. Ballet suffers the nature with which it was born and raised: its dramatic intentions must grow from the intrusion of a specialized type of acting. Its expression does not exist within its own form — for it is essentially an inexpressive form. Yet with the age of modern ballet, a greater, a greater realization of the ballet of action has come about than Noverre would ever have suspected. Marc Wilde has and will greatly add to this new tradition.

As a member of an adult group of balletic choreographers creating works within the emotional frame-work of our times, Marc Wilde is characterized, at least for now, by a direct capacity to dramatize and excite (a quality which brings him into a relationship with Jerome Robbins). His gift does not include a somewhat more meaningful area; that which Anthony Tudor brought to the modern ballet — the capacity to suggest purpose and meaning within drama and dramatic excitement. Yet, as a representative of a new ballet organization which should receive the avid and abiding support of everyone interested in the advance of the dance, Marc Wilde like his associates and superiors at the Players Guild Ballet has the unfailing ability to approach any subject matter and thus far bring forth from it a convincing and forceful evening of dance.

OFF BEAT!

The editors feel that the following article, although not directly related to the dance profession, is of sufficient interest to a majority of our readers to warrant its publication in Dance Digest.

— The Editors

HAITI . . .

ISLAND OF CONTRASTS . . . AND . . .

a dancer's paradise!

In this age of conformity, there is something wonderfully refreshing about coming across a place — less than three hours by air from Miami — that is dynamically and zestfully different. The tiny Republic of Haiti has its full quota of kidney-shaped swimming pools, to be sure. And now that its political climate again reflects the gentle serenity of its trade winds, tourists are dipping in and out of them like sun-soaked seals. But those island-hoppers who are content to spend their time glued to the poolside writing post cards are really missing a good deal.

Of all the West Indies, Haiti has by far the most to offer a visitor interested in more than acquiring souvenirs and a sun tan in a luxurious setting. Its hand-finished mahogany is considered the best in the Caribbean, its de luxe hotels are plush enough for a Pasha, and its basking potential is a good 98 per cent even in the so-called rainy season. But it's what Haiti provides in addition to these essentials that draws globetrotters back to it time and again as though mesmerized. It is a land in which it is virtually impossible to be bored.

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For one thing, when you are in Haiti you feel you're in Haiti and no other place in the world. It's the atmosphere that does it and that's made up of a multitude of things — the delightful aura of French sophistication underlined by the hypnotic beat of the African tambours, the zest of the peasants who are not content with a mere three-day Mardi Gras but sway their way down from the hills each weekend from Twelfth Night to Easter to dance through the city streets behind their throbbing drums, the vitality and imaginativeness of the national culture. And Haiti might well be the only country in the world that finds it necessary to print a map specifically to show where all its poets are located.

During the 1940's it burst forth with a renaissance in art that was hailed by experts as the greatest since the Middle Ages. Former houseboys, peasant farmers and army privates are still turning out

Past and present meet on the streets of Port-au-Prince. The Haitian peasant with her burden-laden burro is a familiar sight in the city streets and on the country roads.

masterpieces serenely unaffected by the fact that many of their vivid, primitive paintings are hanging in the world's leading museums. They were mildly surprised that their mural project in the local Episcopal Cathedral brought art experts scurrying to Port-au-Prince from three continents.

Haiti is a land full of surprises, full of dramatic contrasts of the sumptuous-villa versus thatched-caille (cabin) variety. But most of all it is full of genuine hospitality and joie de vivre. After sundown, Port-au-Prince turns into one of the gayest capitals in the Western Hemisphere. Night life is abundant and varied. The Haitians launched their tourist industry with private villas with splendid views. These were converted into intimate sized but luxurious inns that expanded with a wing here and an addition there to keep up with the ever-increasing flow of tourists.

As a result, there is a warmth and friendliness that discourages the growth of bleak wallflowers.

At the world-renowned Centre d"Art in Port-au-Prince, a visitor admires typical Haitian paintings and sculpture.

Another advantage in having a score of small hotels is a change of scene. There are many more places to go. Each de luxe establishment holds special dinner-dances once or twice a week featuring something delightful in the way of a gourmet's menu, and often a rare hour of entertainment.

In season, Hotel Ibo Lele has a truly magnificent male choir of 40 voices and exciting repertoire. The Hotel Choucoune is noted for its candlelight dinners and Madame Marini's famous lobster flamboyant. The El Rancho, Riviera, Montana and Villa Creole feature mouth-watering buffets with a line of high-capped chefs cooking Haitian delicacies such as riz and djon djon (wild rice with black mushrooms) and grillot (deep-fried pork dish) before your eyes.

The belles of the Haitian elite add much to the atmosphere of elegance at these affairs as they float by in Dior gowns or what amounts to good copies. They are exquisite dancers and prove once again that the legends of the beauty of the French Creole maiden were not exaggerated. Their escorts also show their French heritage. They kiss hands, bow from the waist, hold chairs and proffer arms with suave gallantry.

The national dance, Le Meringue, is so simple to learn that anyone can master it in one evening even with two left feet. Haitian orchestras have a beat that sets hips to swaying with the regularity of a metronome. There are also instructors available for lessons in the current Latin dance styles.

For those preferring the gaming tables, there is the Casino International on the bay shore. It was set up with personnel from Monte Carlo and has received a clean bill of health from investigators looking for shenanigans on the dice and blackjack circuit. The house takes its fair cut and that's all.

National Folklore Troupe appearances at the Open Air Thea-

(page 351)

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HENRY STREET PLAYHOUSE DANCE COMPANY

Henry Street Playhouse
May 16, 17, 18, 1958

Mirrors, an improvised dance fantasy designed and directed by Alwin Nikolais, was an experiment leading toward a work to be choreographed and performed during the coming season of 1958-59. According to the program notes, only necessary mechanics and staging were pre-set, and the actual dancing was improvised. *Mirrors* was shown three times and, presumably, was different each time. A true account, therefore, cannot be given until next season.

The program listed titles which were said to be hypothetical but outlining "a possible happening," and attached to the program was a page of notes in explanation of what was being done. Mr. Nikolais, according to the explanation, has concentrated on "new relative values in dance" — especially those not stressing "overt emotional terms." The dancers attempt to remove themselves from the human element as much as possible and transcend into greater orbits. At times this type of improvisation can be thrilling — mostly for the dancers themselves — for the audience has only the hypothetical outline to follow.

There were some very funny moments when the dancers forgot themselves and became quite human, (*Shivaree*); a few lovely ones such as Gladys Bailin's delicate improvisation called *First Sorcerer;* and a few prolonged and uninteresting ones such as *Noumenon II.* Some of the sets were imaginatively conceived and all were deftly manipulated by five girls in black tights, but the music was offensive, comparable to that of a George Pal science movie with drums, bells, and the usual noises.

— Claire Williams

PEARL LANG AND COMPANY SOPHIE MASLOW AND COMPANY

Kaufman Auditorium
May 18, 1958

Two strongly contrasted artists, Sophie Maslow and Pearl Lang, joined forces to provide a nicely balanced program. While each of them stems from the Martha Graham wing of the modern dance, they are strikingly different. Miss Maslow has found her strength and inspiration in everyday people, but at the same time has infused those people with color and vitality. She is quite literal, but always unobjectionably so. Miss Lang, on the other hand, is often obscure and seems not yet to have found any particular approach which is uniquely her own. The Graham influence unquestionably still dominates the Lang individuality.

Miss Maslow opened the program with a trio set to Scarlatti sonatas. Assisted by Ethel Winter and Donald McKayle, she performed a neatly constructed three-part work which captured much of the measured grace of the pre-classic dance forms. It was a trifle, but a charming one, and one which demonstrated Miss Maslow's adept craftsmanship.

In strong contrast, Miss Lang presented a long, involved work, *Night Flight.* Underneath the voluminous program notes and a formiable cloud of vague choreographic symbolism, the piece seemed to deal simply with a dream flight of a

Gene Nelson poses with Barbara Keith at the recent DMA, Inc., national convention which was held in Long Beach, California, during August of this year.

NOTE: (News and photos of the various dance conventions will appear in next month's Dance Digest.)

young man and his encounters along the way. Bruce Marks, cast in the role of the young man, gave a performance which reveals him as a young artist of exceptional quality. His technical command is so secure that he is now able to leave that behind and concentrate on the quality and characterization of a role. At this early point he is already dancing with a subdued virtuosity which gives to his performance that rare quality called "nobility." Along the obscure path plotted for the young man by Miss Lang, he encounters Karen Kanner in the role of the eternal *femme fatale.* Some bits of lovely dance movement emerge from the morass of Miss Lang's choreographic bog. The same is true near the end of the piece in a gem of a duet for Bruce Marks and Nancy Stevens. Also noteworthy was the performance of Sylvia Karas in a long-suffering mother role. Real moments of beauty emerged all through the work, but they were moments anchored in a vast quagmire of choreographic meandering.

On a repeat performance of the delightful *Rain Check* (Reviewed earlier in these columns) Miss Maslow was seen at her choreographic best — dealing with people in a humorous and knowing manner. The same cast of first-rate dancers seemed to have dug a little deeper into their roles and, as a result, gave the work a more polished performance. They included Ethel Winter, Beatrice Seckler, Billie Kirpich, Donald McKayle, Marvin Gordon, David Wood, and Martin Morginsky.

Miss Lang's *Falls The Shadow Between* completed the full evening. This was a large work, nobly conceived, lavishly set and costumed, with a specially commissioned score; yet, as a complete work, it somehow fell below the fine individual ingredients which went into its construction. Miss Lang has chosen the Persephone legend and has set some beautiful dances within this frame. Her opening dance with Demeter and attendants, for example, captured all of the lovely lyric quality of spring's rebirth. Her solo passages in the underworld showed what a marvelous instrument Miss Lang has to call upon for impassioned and vilent moments. The duets with David Lober, who played Pluto, were spectacular but uneven due to Mr. Lober's technical insecurity. Bruce Marks again displayed an unusual talent in the role of Hermes and Karen Kanner was majestically effective as Demeter.

Throughout there was a momentary sense of theatre, but the whole progression left one strangely unmoved.

— Bill Hooks

NOTE: *Due to space limitations the balance of The Dance In New York will appear in the October issue.*

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(from page 348)

tre present native dances that are slave versions of their colonial masters' stately quadrilles and minuets — another nighttime feature during the tourist season.

But Saturday night is the most fun of all — everybody in Haiti goes dancing in some form or other. It's a night when voodoo drums throb in the purple hills as counterpoint to the society dance bands in the city below. Guided tours are available to let you see one of the peasant bamboches and later watch Haitian society disport itself in the Riviera's Bamboche Room and the thatched-roof tamospheric Cabane Choucoune.

A special trip to a voodoo temple is also offered. And we might add here that it is as safe as attending Sunday School in the church of your choice. In the mind of the simple Haitian peasant, voodoo is a religion — his attempt to make peace with the nature gods and not a matter of sticking pins in wooden dolls.

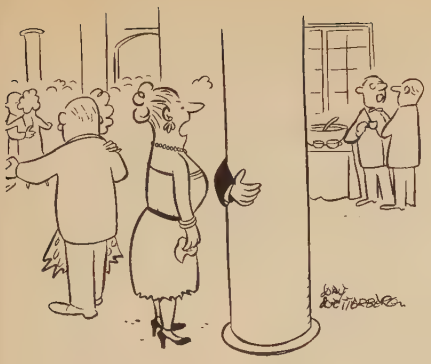
Special tours, tour agents and tourist guides are carefully supervised by the government to see that the foreign visitors are treated fairly. Taxis have legal rates to which they must adhere and the escort guides are carefully culled and licensed. Most are college graduates from good families, a number are sons of former Ambassadors. They are usually fluent in four languages, are impeccably polite and excellent dancers. It is perfectly proper to dance with these young men if you are so inclined. It is the easiest way to get the hang of the steps and then teach them to your husband.

Other tours available include a trip to Kyuna Beach 35 miles from the capital, a visit to the fabulous underwater gardens in the middle of the Bay of Gonave, a trip to the mountain village of Kenscoff 5,000 feet above the capital, where the views are breathtaking and the air as brisk as a cool day in Denver. You can stop on the way to watch peasants harvest hundreds of fragrant blooms at the Chatelet des Fleurs, the largest flower farm in the Caribbean. And you'll enjoy sitting in front of the Chatelet's roaring fireplaces to enjoy one of its famous rum punches. On the way back to the capital a branch road will take you to Le Perchoir, a restaurant and souvenir shop that hangs on a mountain top like the gondola of a dirigible. The 100-mile view takes in Port-au-Prince, the Bay and the green Cul de Sac plain.

If you want to enjoy Haiti's historic glories and walk the ramparts of black King Christophe's mountain fortress, the Citadelle, take time out to visit Cap Haitien — a quaint, immaculate city that still has an air of the Eighteenth Century about it. You can make a one-day round-trip flight by plane in an all-expense tour for $35.00, including the horse that will take you up to the fortress.

The flight to Cap Haitien from Port-au-Prince takes 40 minutes. From there it is only a fifteen-mile drive to Milot, a charming little native settlement where you can inspect the ruins of Christophe's once magnificent palace, Sans Souci, before taking the guided horseback ride up Mont Bonnet a l'Eveque, about 3,000 feet, to the strongly impressive Citadelle. Do not forget your camera on this trip —you've never seen anything like it before.

With the start of the summer season, Haiti's hotel rates go down approximately 20 per cent. You can find small, comfortable pensions with rates as low as $6.00 single, $10.00 double, with meals



'Henry—I'm over here!'

included. Or you can stay at one of the de luxe spots which range from $14.00 to $20.00 single and $20.00 to $30.00 double.

You also can pick your climate. The hotels are divided between the mountain suburb of Petionville —where you'll use a light blanket at night even in August — and the hotels in the capital. As trade winds provide natural air-conditioning and the mercury rarely climbs above 85 degrees, you'll be comfortable at all altitudes.

The tourist shops are modern and are banded together in an Association to outlaw commissions to taxi drivers and unethical practices that tend to drive prices up and efficiency down. European luxury goods are offered at free port prices and best buys are French perfumes, German cameras, Swiss watches, English cashmeres.

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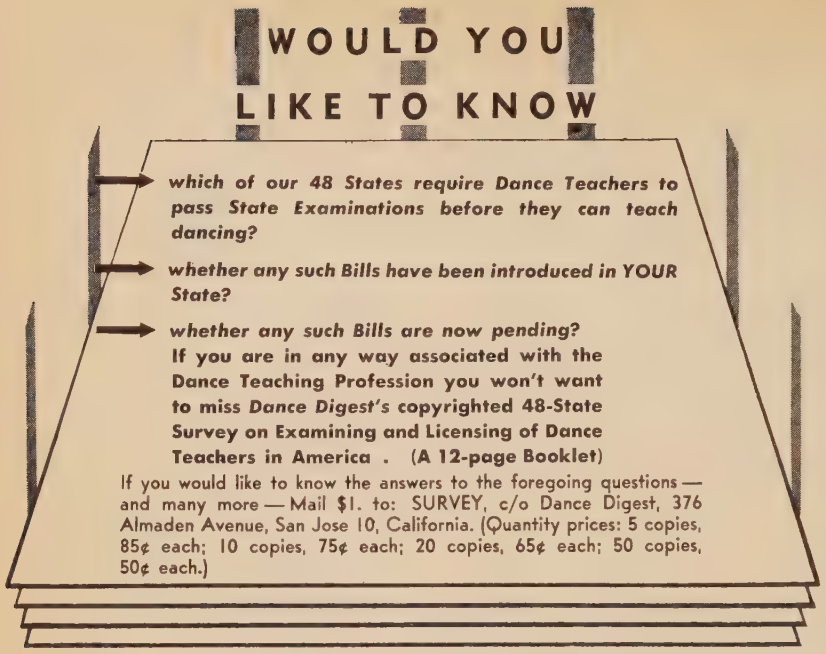
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✝ IN MEMORIAM

Charles L. Casanave, President, Fred Astaire Studios Passes Away

Charles L. Casanave, Sr., president and co-founder of the Fred Astaire Dance Studios, passed away suddenly on May 7 at his home in the Westchester Country Club in Rye, New York. He was a pioneer in the motion picture industry.

In 1946, Mr. Casanave entered into an agreement with Fred Astaire to open a national chain of dance studios bearing the famous dancer's name. Mr. Casanave became executive vice-president, with Mr. Astaire as Board Chairman of the coast-to-coast organization.

Born in Chicago, Mr. Casanave started in show business as an actor. He soon entered film sales and served in managerial capacities in the Chicago area with practically all the pioneer companies, including Biograph, Pathe, Essanay, Mutual, General and Vitagraph. Mr. Casanave was famed for organizing the centralization of distribution of advertising and accessories for the motion picture industry.

He was a member of the Motion Picture Pioneers, the Westchester Country Club, and an early member of the Associated Motion Picture Advertisers.

Surviving are his wife; three sons, Charles L., Jr., Chester F. and Don Sheldon; a daughter, Mrs. Gloria Joy Cease; two brothers, Herbert and Ferdinand.

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S Hurok was honored by the City Council of Philadelphia at the City Hall on June 5 with a citation commending the noted impresario "for his outstanding achievements and for promoting international cultural exchange," and noting that he "has done more than any other man toward the growth of the country - wide American audience of music lovers."

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June	13-14	Travel-setup
	15	Rehearse
	16	Caracas, Venezuela*
	17	Travel-setup
	18	Valencia
	19	Caracas
	20	Barquisimeto
	21	Caracas
	22-23	Travel-setup
	24-25	Medellin, Columbia
	26	Travel-setup
	27-29	Bogota*
	30	Travel-setup
July	1- 2	Cali
	3- 4	Travel-setup
	5- 6	Quito, Ecuador
	7	Travel-setup
	8- 9	Guayquil
	10	Travel-setup
	11-13	Lima, Peru*
	14-15	Travel-setup
	16-18	Asuncion, Paraguay*
	19-20	Travel-setup
	21	Rehearse
	22-28	Montevideo, Uuruguay*
	29	Travel-setup
	30-31	Buenes Aires, Argentina*
Aug.	1- 2	Travel-Setup
	3- 4	Porto Alegre, Brazil
	5- 6	Travel-setup
	7- 9	Rio de Janeiro (Municipal Theatre)*
	10	Rio de Janeiro (Maracanazhino — no scenery)
	11-12	Travel-setup
	13-15	Sao Paulo (Municipal Theatre)
	16	Sao Paulo (Ibiriapueca gym —no scenery)
	17	Travel-setup
	18	Campinas
	19	Travel-setup
	20	Riberai Preto
	21	Travel-setup
	22-23	Belohorizonte (Minas Tennis Club without scenery or Cine Theatre with scenery)
	24	Travel-setup
	25-26	Salvador (new unnamed theatre, possibly inaugural performance)
	27	Travel-setup
	28-29	Recife, Brazil
	30	Travel-setup
	31	Belem

Ruth St. Denis and Charley Baker, President of A.D.T.S.C. Miss Ruth was guest of honor at the association's recent meeting.

THE LESTER HORTON DANCERS

The Lester Horton Dancers, after a one-year hiatus, resume their concert work with "Choreo '58," tenth season of contemporary dance repertory, July 26 at the Dance Theater in Los Angeles.

Five new choreographies comprise the all-new production which will have a limited run of eight weekends (Fridays-Saturdays) following the premiere.

Company of 12 will be headed again by James Truitte, Don Martin and Yvonne de Lavallade with Nick Covacevich also featured in principal roles.

Tenth season will spotlight two original scores by young Los Angeles composer Michael Hennagin, with decor and costumes by Martin, and entire production under the general direction of Frank Eng.

Program includes two new works each by Miss de Lavallade and Truitte, the former choreographing the "pure dance" work, "Just For Moving," and a dance drama (inspired by Lorca's "House of Bernarda Alba") entitled "Barren Song;" and the latter a six-part suite set to spirituals, "With Timbrel and Dance, Praise His Name," and "The Duke's eBard," to por- and "The Duke's Beard," to por- Shakespeareana, "Such Sweet Thunder."

Fifth work, choreographed by Martin from a scenario by Eng after the D. H. Lawrence novel, "The Plumed Serpent," will feature the full augmented company of 12 and a score by Hennagin, who also did the music for "Barren Song."

Supporting company includes Ada Agnew, Janice Johnson ,Joan Kerr, Jeanna, Limyou and Jack Hill, and newcomers Masako Endo, George Isselhardt and Leonard Paz. Tom

Sept.	1- 2	Travel-setup
	3- 4	Port of Spain, Trinida
	5	Travel-setup
	6- 8	Panama City, Panama
	9	Travel-setup
	10-11	San Jose, Costa Rica
	12	Travel-setup
	13-14	Managua, Nicaragua*
	15	Travel-setup
	16-17	Tagucigalpa, Honduras
	18	Travel-setup
	19-20	San Salvador, Salvador*
	21	Travel-setup
	22-23	Guatamala City, Guatamala*
	24	Travel-setup
	25	Mexico

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Rust is stage manager.

The Horton Company, busy in the commercial media, did not field a concert production in 1957, first year they failed to do so since 1948. The five new works comprise the 29th through the 33rd works in the Dance Theater repertoire since its inception in 1948. Some of these works have seen several revivals, notably Horton's final magnus opus version of "Salome," which was done in 1948, 1950, 1953, and most recently in 1955.

After working for over 20 years in Los Angeles Horton finally took his company to New York in March, 1953, where, among others, the New York Herald Tribune's dance critic, Walter Terry, hailed the troupe as "one of the best modern dance companies in the business." Company subsequently performed at the international dance festival at Jacob's Pillow, Lee, Mass., that summer, and after Horton's death that Nov. 2, returned to Lee the following summer.

Since the death of Horton, company has been under the direction of former Los Angeles newspaper critic-columnist Eng, assisted by Truitte, Martin and Miss de Lavallade, latter the sister of Carmen de Lavallade, who was troupe's star for four seasons before going east for a Broadway musical and subsequently dancing leads at the New York Metropolitan Opera.

Horton Troupe was one of the first in this country to field an interracial company of dance artists, and the Horton Dance Theater is unique in its record of production and performance by a resident company operating its own theater exclusively devoted to the contemporary dance.

CALORIE CLUES: A FAD-FREE DIET

You're sick and tired of all this talk about diet. You can't read a magazine, go dancing, or play a hand of cards without running into it. What's going on, anyway? Is the whole country on a diet?

Just about. Fifty million Americans are overweight, a disturbingly round figure that includes teenagers as well as their parents. At any given moment, statisticians estimate, one adult out of every four is trying to reduce. Hence, all the talk.

But if they talk about "miracle diets," set them straight. According to nutrition expert, Ida Jean Kain, and Mildred B. Gleason, there ain't no such animal. A good diet as wholesome and steady-paced as a good man (and good diets build good men). Flashy quickie diets cause only a temporary weight loss, because **they don't change basic eating habits.** Having lost five pounds in five days with a stingy, eccentric menu, the dieter speedily gains them back when he returns to his usual fare. Meanwhile, he may have done himself permanent harm. The recently popular low-protein diet destroyed essential body tissue along with excess fat. A few years of this routine, alternately gaining and losing weight, may actually contribute to high blood pressure.

A weight loss of two pounds a week is maximum, nutritionist Kain explains, if the diet is to give enough nourishment and energy. Their easy-going time table is out-

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lined in a new book just published by Doubleday, "Stay Slim For Life." If you **are** slim, you can find your ounce of prevention here. This is how the system works:

First, estimate your correct weight. Women can allow 100, 105 or 110 pounds for the first five feet of height, depending on bone structure. Add five pounds for each extra inch. Height is computed without shoes, weight without clothing. A man of medium build allows 110 pounds for the first five feet of height and 5-1/2 pounds for each additional inch. Big bones, a wide frame and heavy muscles entitle the bearer to 10 per cent more weight.

Are you overdrawn? Cutting 1,000 calories from your daily intake will trim you two pounds a week. For the moderately active housewife or career girl, this means a diet allowance of 1,000 calories, but the man who does hard physical work is entitled to 2,000 per diem. You can take it slower if you like. Women past forty won't add wrinkles if they lose only a pound a week.

Any sound reducing plan must be based on the so-called "protective foods": lean meat, fish and fowl, milk and cheese, whole grains, fruits and vegetables. Because small amounts of carbohydrates actually aid the reducing process, the most effective diet allows two servings a day of bread or starchy vegetables (e.g., potatoes, peas, lima beans) — but only one ounce of fat, including fast used for cooking. Especially important are the "complete protein" foods: whole or skim milk and buttermilk, cheese (including cottage cheese), meats, fish and poultry, and soybeans. Doctors have noted a more effective carry-over of energy and better hunger control when a complete protein food is included in each of the three meals. A 200 or 300 calorie breakfast which includes a protein food can keep you satisfied till lunchtime. **Never skip breakfast.** It's fattening practice to slight food during the active part of the day and overeat at dinner, for late-day calories are more likely to be stored as fat. It's wise to snack in the late afternoon, when blood sugar — hence energy — tends to drop. But be sure that your pick-me-up doesn't exceed 100 calories.

One of the best reducing aids is a new suit or dress. Aim to reduce one size at a time. It boosts morale by giving you a series of near goals instead of one discouragingly distant Grail.

Nothing helps? You're about to drown yourself in hot fudge? Join or organize a reducing club. Some friendly competition may be just what we need. To form a club, ask six to twelve other dieters to join. See to it that everyone has a preliminary physical check-up.

A good diet should last all your life. Continue to concentrate on the protective foods even when you've thinned down. You can eat more fats and starches, of course, and an occasional rich dessert. But never consume more calories than you need to maintain your new weight. And go especially easy those first weeks after the diet, when metabolism is somewhat lower than normal and lost pounds are easily regained.

Enough weighty talk! If you ponder what's already been said, you may never have to dodge the the scales. Remember — fifty million Americans **can** be wrong.

— Courtesy of Doubleday Books

Book Reviews

FOLK DANCE GUIDE
Eighth Annual Edition
by Paul Schwartz
(P.O. Box 342, Cooper Station,
New York 3, New York)
28 pp. One Dollar

Paul Schwartz has done a consistently fine job with each successive volume of "Folk Dance Guide." The writing is several cuts above the average run of pamphlets and periodicals on this subject. Somewhat on the scholarly side, Folk Dance Guide is, however, an interestingly prepared booklet for the layman, enthusiast or devotee of this ever increasing field of dance.

The chapter on "Folk Dance in the United States", while written in a somewhat iconoclastic vein, should prove of particular interest to the student of Folk Dancing. Subjects covered in this section are: Building Friendship, Breakdown of Prejudice, Personality Change and Combating Delinquency — the author's deductions on the last two subjects may come as a surprise to the average reader.

There is also a section containing outstanding quotations (nineteen in all) from Samuel Taylor Coleridge, to Martha Graham on various aspects of the dance.

Also included are a National Directory of Instruction Groups, Calendar of Annual Events, Selected Bibliography of Textbooks and a listing of Special Dance Articles and Current Periodicals.

— D. S.

MAY I HAVE THIS DANCE?
"a graded course in ballroom classes
for young children"
by Harriett Schonberg
(Kamin Publishers, New York)
99 pp., $3.95

Here is a book that explains clearly and explicitly how to form and conduct Ballroom Cotillions and Classes for young folks. A listing of some of the chapter heads should give the reader an idea as to the scope of the book.

What Makes A Good Teacher: Herein are listed such prerequisites as education, background, patience, control (a word preferred by the author rather than "discipline"), knowledge of the subject — and how to present it. The author covers each of these subjects either in brief or in detail.

There are also brief chapters on Organizing a Ballroom Class and The General Construction of a Lesson. For those who may not know just how to go about organizing a Cotillion or Teen-age Class the author covers such important subjects as: advertising methods, obtaining lists of potential pupils, how to select hostesses and chaperones, registration, etc. The chapter on the construction of a lesson includes advice on how to check attendance, how to avoid "free-riders", how to maintain regular attendance, a word about the Grand March and suggestions for providing refreshments, mixers, etc.

The following chapters One through Eleven, have a detailed breakdown of steps and lesson procedures so that even the newest teacher should find little if

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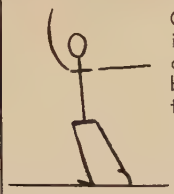

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any difficulty in conducting an adequate lesson.

And one of the more important how-to subjects is the one covering etiquette and how to dispense it in tolerant doses.

Aside from the large chain dance school manuals on this subject this reviewer has seen nothing to equal "May I Have This Dance?" Certainly the independent teacher and school cannot help but profit by possessing a copy of this most adequate book.

— B. H.

NEW POWER FOR YOU
by Beatrice de Baltazar
(Willing Publishing Co.,
P.O. Box 51, San Gabriel, Calif.)
50 cents —

The author of this inspiring little booklet, "New Power For You", has long been active in the realm of dance. She first began as a ballet dancer, later she became a free lance writer, critic and an associate editor of a dance publication. The readers of this magazine will remember her for her articles and critiques on the dance which have appeared in Dance Digest.

While the subject matter of "New Power For You" is not directly related to "dance," it certainly has a definite bearing on the everyday life of both dancer and non-dancer alike.

Full of inspiration and common sense advice this booklet seeks to advise the reader on how best to reap the benefits that are his just due, through the use of his subconscious mind.

New Power For You is a message you will want to read and re-read. It is a booklet you will want to tell your closest friends about.

Perchance it may inspire you to seek further knowledge on this same subject. If this should happen — count yourself fortunate to have first read: New Power For You.

— G. K.

Information Desk

● *A new column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

INFORMATION desk

Q. I'd like to know what the actual difference is between Acrobatics and Tumbling. The more I discuss this subject with different teachers, the more confused I become. Everyone seems to have a little different slant on this matter.

A. Your letter brought to mind an article James Razanas, the well-known specialist in this field, wrote back in March, 1952, for this magazine. The article titled Tumbling VS Acrobatics states in part: " . . . In conversations with over fifty of the nation's leading gymnastic coaches, I have yet to find more than two who were able to give a proper definition of Tumbling . . .

"The major technical difference between Tumbling and Acrobatic lies in the action and position of the back, and to a lesser degree, of the legs and arms.

"At its simplest, in Tumbling the performer is round and small in action, while in Acrobatics the performer is arched and extended . . .

"In Tumbling, the impetus is derived from the pounding drive of the feet and legs onto the floor for height, plus the upward driving lift of the chest and arms to aid in attaining this height . . .

"In Acrobatics the imeptus for the revolution comes from the circular drive from the torso and arms. The back is extended and arched and the legs are whipped over and around as a result of the speed and back action. In Acrobatics there is little or no leg drive . . . In performing

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NEWSETTES . . .

• Esther Mattix, formerly president of the Golden Gate Chapter of the National Smooth Dancers, Inc., was chosen Queen of the Chapter for the ensuing year. She will be installed at the annual convention to be held Aug. 30 through Sept. 1, 1958, in San Francisco. On June 11th Miss Mattix was given a special tribute over station K.B.B.S. for her work with N.S.D.'s Charity Ball, the proceeds of which went to the San Francisco Guild for crippled children.

• The U. S. First Fleet's annual visit to San Francisco was made a bit brighter through the cooperation of a number of San Francisco dance schools which aided in supplying hostesses for the enlisted personnel's dance July 5th at the Fairmont Hotel. William D'Albrew was co-chairman of the event.

acrobatic tricks the elevation is practically nil. Even aerials are performed at head level. Nearly all Acrobatic tricks are executed without a running start . . . "

Perhaps the foregoing will help to answer your question.

• Byrnes and Swanson were selected to instruct at the International Dance Teachers' Convention in Wiesbaden, Germany. This popular couple are the editors and publishers of Dance Beat.

• Gladys Hight and Claire Powel lhave combined talents to open their new Gladys Hight and Claire Powell School of Dance and Theatre Arts at 17 N. State St., in Chicago.

• Eric Hawkins is conducting a special 4-week dance course in Technique and Composition, July 7 through Aug. 2, in New York City.

• The Academy of Ballet is holding a special Summer Course in

Shown above are performing members of the newly formed "Ballet Royale" which was organized this year by Mr. and Mrs. William Royal of Winter Park, Florida.

Ballet and Spanish dancing from June 16 through Aug. 8th in San Francisco.

• Vicki and Mark Borton's fine dance book entitled "Rudiments of Ballroom Dancing," now in its second printing, is on sale at Dance Mart, Box 315, Midtown Station, New York 18, N.Y.

• Jack Stanly's Summer Normal School which is held at the Showcase Rehearsal Studios in New York City will run from June 23rd through August. This is Mr. Stanly's 20th Annual Normal School.

• Anne Wilson, Ballerina, Author and Lecturer, presented a combination Dance and Lecture at the Putnam County Playhouse July 14 at Lake Mahopac, New York.

• Dick Holden, director of a dance studio bearing his name, recently presented a premiere performance of "The Community Junior Ballet Company, Inc., in "The Nutcracker" at Elmira, New York. The company is the only one of its kind in this area. Members have a special training program. Costumes are provided free. This year the group was incorporated as a civic non-profit organization, with officers and board of directors. The preview just presented was made up of the Junior Division, a Senior Division is also planned. Mr. Holden is also author of an interesting article titled: "Wanted: More Boys For Ballet," which first appeared in the Christian Science Monitor and was reprinted in the Feb. 1954 issue of Dancing Star magazine.

Margo Grimmer, student of Gladys Hight of Chicago, has been placed in Star Lit Theatre, Kansas City, Missouri, by Miss Hight.

A Biographical Brief . . .

RUSSELL HARTLEY

By his twenty-fourth year Russell Hartley, well known San Francisco artist and designer, had designed eight ballets for the San Francisco and Markova-Dolin ballet companies, three operas for the Savoy Opera Company, published two portfolios: "Henry VIII and His Wives" and "The Ballet". He has also shown and been granted awards at the San Francisco Museum of Art, Maxwell Galleries, Lucien LaBault Art Gallery, Raymond & Raymond in San Francisco, and Feragil Galleries in New York.

Dance Digest is honored to present from time to time photographic reproductions of some of the best of the Russell Hartley paintings and drawings.

THE COVER

ALEXANDRA DANILOVA

A portrait by Russell Hartley

DANCE TEACHERS

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Who says there's a shortage of boy dancers? Shown with one of her all-boy Tap and Acrobatic classes is Margaret Baker and her Assistant, Patty Arpen. Mrs. Baker is well known for her handling of special boys' classes. With her husband, Charley Baker, she heads the Southern California "Baker Dance Studios". This group appeared this summer at the Associated Dance Teachers of Southern California Health Program demonstration at the Statler Hotel in Los Angeles, California. Incidentally, Mrs. Baker's favorite classes are (you guessed it) BOYS. Left to right: David Schaub, Richard Kelley, Randy Kelley, Johnny White, David Wayne Millard, Richard LeVoit, Richard Brainard and Tommy Horton.

Pictured here are the "Stars of Tomorrow" in their "Youth on Parade" directed by their instructor, Dorothy Roberts of Redwood City, California. Event took place in June.

The Eddy Smith Dance Theatre Co. of Minneapolis, Minnesota, has been booked solid for a three months tour of the Fairs in Northern Canada and Montana.

Eddy Smith, who moved from New York to the Twin Cities in 1951, organized his line of 16 girls who range in age from 16 to 24. Formerly with the Horace Heidt unit, Mr. Smith also conducts his own dance school, directs and stages dances for night clubs and conventions. During his "spare" time he dances and choreographs for the Hi Notes In Fashion T.V. show, not to mention the dance work he does with the St. Paul Opera Company and the Mel Jazz Show over W.C.C.D.

Pictured here are some of his regular line girls. Lower photo, Eddy Smith and partner, Marci Nilsen (Smith & Nilsen).

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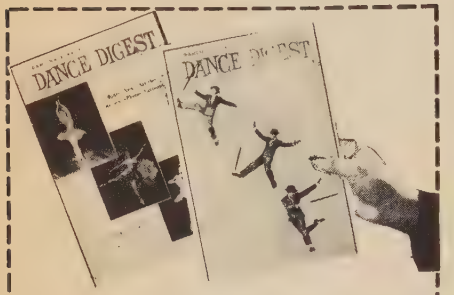

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Jane Bowen Ericson in the title role of "Saint Rita" presented by the Bay Area Ballet Company at the Marines' Memorial Theater in San Francisco. Choreography by Carolyn Parks.

NOTICE TO CONVENTION PUBLICITY DIRECTORS:

You are welcome to send us news and photos of your own organization's activities this past summer. It goes without saying—if we don't receive the material, we can't print it.

NOTE: Starting this month Dance Digest is presenting a new department entitled: "Know Your Dancing," conducted by Thomas and Rogers. The steps which will appear each month are designed to give the beginning ballroom dancer authentic knowlege of accepted standards in the English or International style of ballroom dancing. Any questions concerning ballroom dancing may be directed to:

KNOW YOUR DANCING, c/o Dance Digest,
376 Almaden Avenue, San Jose 10, Calif.

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

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R. Ft. Forward	Backing Center diag.	S
L. Ft. to Side	Turning to face Wall Diag.	Q
R. Ft. closes to L. Ft.	Facing Wall diag.	Q
L. Ft. to Side and slightly back	Wall Diag.	S
R. Ft. Back		
L. Ft. to Side		
R. Ft. closes to L. Ft.		
Fwd. L. Ft.		

Abbreviations Used

L. Ft. — left foot
R. F. — right foot
L.O.D. — line of dance
Wall Diag. — wall diagonally
Centre Diag. — Centre diagonally

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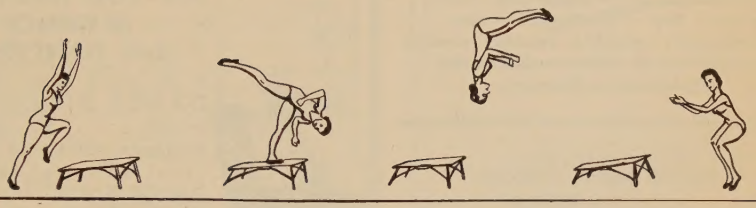

36. BRANDY

From a running start, place forward foot in center of canvas on trampolet and immediately push with forward foot, at the same time bending the body forward, kicking the backward leg up and over and landing on the floor in front of the trampolet. (See page 20 of "Theory and Practice of Acrobatics and Tumbling.") At no time allow pupil to stand up straight on forward leg on top of trampolet and jump forward and upward in the air.

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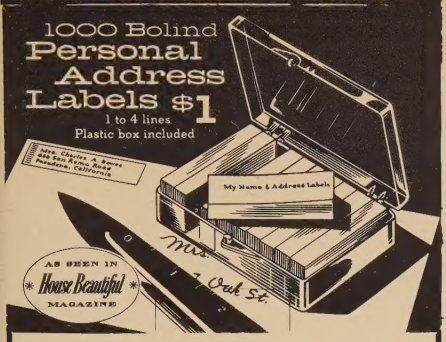

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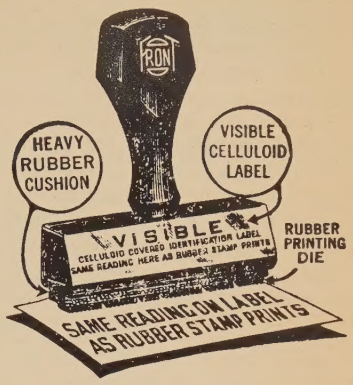
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